

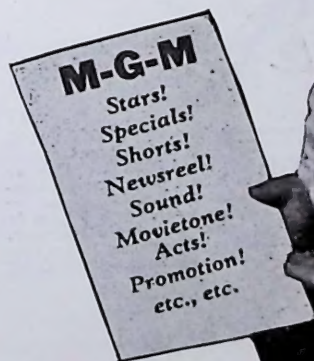
CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 27

TORONTO 2, CANADA

November 3rd, 1928

"I'D PICK M-G-M BLINDFOLDED! I'm no fool. The sensational success of **OUR DANCING DAUGHTERS** is no surprise to me. M-G-M is always coming through with the big shots. I bought **"WHITE SHADOWS"** in M-G-M's '27-'28 product. It's a real \$2 picture. I've had one great week after another. Imagine all these: **MYSTERIOUS LADY, COSSACKS, TELLING THE WORLD, FOUR WALLS, etc.** Now I'm playing **DANCING DAUGHTERS, EXCESS BAGGAGE, SLEEPS** and I know that the best is yet to come. **STARS! SPECIALS! SHORTS! MOVIE TONE ACTS!** M-G-M is there in every department.



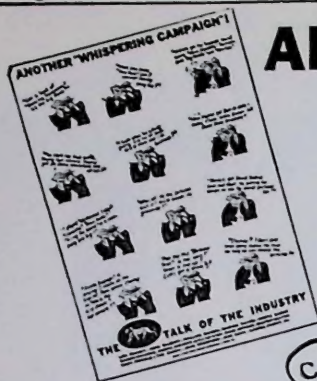
Member of Motion Picture Producers and Distributors of America, Inc.

Just break the news to mother: I'm sticking to the money outfit now and forever. Get me?



PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

AND NOW THE "SHOUTING CAMPAIGN".



"Every existing regular admission single day house record broken by William Haines in *Excess Baggage*."
—Bernard Thomas, Vendome, Nashville

"My theatre represents investment of \$152,000. I have to protect that. The safest way is Metro-Goldwyn-Mayer!"
—W. W. Johnson, Hollywood Theatre, Cincinnati, Ohio

"M-G-M product goes into Majestic and Garden in Milwaukee. L. K. Brin, owner, has made a profitable move."
—Greater Amusement

"Previewed 'Show People.' It clicks. Every exhibitor will rave over this one."
—Jed Buell, Westlake, West Coast Theatres, Inc.

"CROWDS SO BIG AT STRAND WE ARE HOLDING OVER 'DANCING DAUGHTERS.' METRO CERTAINLY GIVE US SOME BOX OFFICE ATTRactions. 'FOUR WALLS', 'MYSTERIOUS LADY', 'EXCESS BAGGAGE' AND NOW 'OUR DANCING DAUGHTERS'. IT MIGHT INTEREST YOU TO KNOW WE ARE PLAYING A SILENT PRINT AGAINST FIRST HUNDRED PERCENT TALKING AS OPPOSITION. AFTER ALL THE PICTURE IS THE THING."
—Anna Bell Ward, Phoenix, Lexington, Ky.

"'COSSACKS', 'MYSTERIOUS LADY', 'DANCING DAUGHTERS' ALL IN A ROW ARE NATURAL SLEEPERS ON THE CITY CLAUDS." IS A SANTA
—F. C. Smoot, Smoot Amusement Co., Parkersburg, W. Va.

"'DANCING DAUGHTERS' MOST TALKED OF PICTURE IN BOSTON SINCE 'BIG PARADE' AND STATE THEATRE THIS WEEK HANDLED AS MANY PEOPLE AS FIRST WEEK 'BIG PARADE' WHICH UNTIL NOW HELD ATTENDANCE RECORD FOR THE HOUSE."
State, Boston, Mass.

Extra!

M-G-M NEWS

Exclusive Hearst Film
Taken on Board the

GRAF ZEPPELIN!

Play it Now as a Feature!

NINE YEAR RECORD SMASHED
CAPITOL, N. Y. \$98,250 FIRST
WEEK DANCING DAUGHTERS.
HELD OVER! WHAT A PICTURE!

"'DANCING DAUGHTERS' SWEEP THEM OFF THEIR FEET SAN FRANCISCO WARFIELD THEATRE LAST WEEK AT STATE RECORD. WHERE BIGGEST DAY'S BUSINESS WAS LAST DAY OF ENGAGEMENT WITH LOS ANGELES. THAT WE ARE EXTENDING DAY INTO BOULEVARD THEATRE FOR FIRST TIME IN HISTORY OF THAT HOUSE STOP 'DANCING DAUGHTERS' IS A BIG BOX OFFICE ATTRACTION STOP IT IS INTERESTING TO NOTE WE USED SILENT VERSION IN SAN FRANCISCO AND SYNCHRONIZED VERSION IN LOS ANGELES AND BOTH DID EQUALLY WELL."
—Harold B. Franklin, West Coast Theatres Corp.

LISTEN TO THE BOX OFFICE! (Quoted from one issue of Variety) "NEW ORLEANS: State ran ahead of every house in town with 'WHILE THE CITY SLEEPS', Lon Chaney. Picture took away the record."—"ST. LOUIS: 'WHILE THE CITY SLEEPS'. Lon Chaney in excellent picture. Biz good, too, at \$25,300". "LOS ANGELES: State led its nearest competitor by nearly \$15,000 doing biggest business in over a year with 'Dancing Daughters'."—"NEW YORK: 'WHITE SHADOWS' continues to hang up glowing figures (4th Month at Astor at \$2)".—"MINNEAPOLIS: Hennepin-Orpheum best with 'Dancing Daughters'."—"M-G-M Product is proving business builder here."—"WASHINGTON: Palace had a surprise in 'EXCESS BAGGAGE' (Haines) up \$1000"—To the bank! To the bank with M-G-M!

THE BIG NOISE OF THIS INDUSTRY

METRO-GOLDWYN-MAYER

It's a pleasure!

Member of Motion Picture Producers and Distributors of America, Inc.



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RAY LEWIS
Editor and Managing Director

Vol. 20, No. 27

TORONTO, CANADA

November 3rd, 1928

"He Who Hesitates Is Lost"



RAY LEWIS

WHILE Canada and the United States are busily engaged wiring their theatres from coast to coast for "Sound" pictures, England is having meetings to discuss what should be the attitude of exhibitors towards "Sound" Pictures, and whether the public will take to them!

Cautious, conservative England, slow to give up the old for the new. "Grandfather liked films without synchronization, and father liked them also, why should we change?", discarding the fact that the brains of the financial world, the brains of the Motion Picture Industry in America are directing brain-power toward the perfection of synchronized pictures for song, music, speech, oblivious of the fact that receipts in theatres have not only doubled, but quadrupled, since the introduction of synchronized pictures.

"He who hesitates is lost," and England will lose all that has been gained in the Film Campaign for a British Film Industry, if England will not move more quickly with the Film Times. Someone said that Confucius philosophized that, "The cautious never err," but in a race for profits the cautious may retain their capital, but the profits go to the "go-getters."

If England continues to debate the question of synchronization, the theatres in England which are operated by U. S. interests will all be installed for "Sound" pictures, for the U. S. is sold on the idea, body and soul; and these theatres will reap a handsome reward for their initiative. Then will come the big cry of protest, the scramble to get installation, with more orders than can be filled; and naturally the slow-moving crowd will be "frozen out," and relieve their feelings by shouting, "Monopoly," and "American Invasion," etc.

Synchronized pictures are what pictures have been in need of. I have not heard one disparaging Public remark in connection with the musical accompaniments under the new order; and the voice vocally has also been enthusiastically commended.

Wise showmen are making their pictures sing, they are making their pictures a musical event; and I prophesy that the public, properly advised that the synchronized picture has as its musical accompaniment the Detroit, Cincinnati, Philharmonic, New York, Boston Symphony, etc., etc., orchestras, will pay an advance in the price of admission for the double treat.

It is a Showman's time to get big money, and the getting is now. "Barnum," Showman of the Sawdust, gave the public, from prince to pauper "Jenny Lind." The Motion Picture Industry can present the world's best aggregation of musical artists, as a musical accompaniment, if the Motion Picture Industry treats synchronization like a Showman!

England should stop its debates on the subject and capitalize on the idea. Any idea, whether it is born in the United States, Germany, France, Italy, Russia, anywhere, north, south, east or west, is eligible to become everyman's idea if it stands the test; and the test is, will the idea sell? Is it practical? Is it profitable? Is it progressive? Can it be developed?

In respect to synchronization of pictures these questions can be answered in the affirmative.

Ray Lewis

Ray Presents

"TALKING PICTURES," "Terrible," "Awful," "The voices sound hollow," "They speak from the ear, the nose, everywhere but from the mouth," "They lisp," "they mouth," "they roar," "they make me nervous," "they are disturbing."

These are but a few of the opinions passed by a Fan public, a "Thinking Public" on pictures which attempt to talk.

THESE are the words of the public, the words of the press. They are worthy of consideration.

If the Film wishes to compete with the Drama; and give the Drama the advantage of presenting living artists, those who are bringing about this state of competition will make their pictures talk.

THE wiser Showmen, whether they are producers, or exhibitors, will at least wait until "conversation" has become the language of the screen.

At present it is not much further removed than the "Googley-Googley" stage of an infant, endeavoring to find speech!

TO contend that Films at first were imperfect is no argument for imperfection of speech in relationship to films.

When films were new, crude, the idea of films was a novelty, and the Art and Industry grew up with the appetite of the people, until it attained a degree of perfection approved by the people.

To fasten an imperfect accessory, upon a perfected product, is detrimental to the accessory and the product; and shows up the crudity of the accessory.

IN addition to this very palpable drawback, there is the foreign situation to be considered, in respect to dialogue, the complications which must accompany such foreign distribution of "Dialogue Films"; and the absolute cleavage which this makes between the Dialogue Film and The Silent Drama.

Evolutionary the process may be, but is it better to be a conception of distinct art, than a cross between two! In other words, is it better to be flesh, fish, or fowl, or to be a composite something of the three?

THE Film, heretofore The Silent Drama, being male, develops a female complex and begins to talk;

and when a male becomes sufficiently garrulous to be termed female, we send such a male "Attar of Roses"; and ask him if he would like his hair banged!

The Film trying to be articulate reminds one of a "Sissy." If I were educated in Sex complexes like "Variety" I would say the talking film is a "pervert"!

AND while we are talking of synchroization I hope that producers will not use their pictures to "plug" songs. A song which harmonizes with the theme, or plot, or action of a picture can be an asset, but a song "lugged" in just to spread its gospel of sale, can spoil the best efforts of a director, author and cast to present a good picture!

Alice Fairweather visited Toronto. Miss Fairweather, of the St. John Censor Board, looks as little of a Film Menace as the young lady secretaries of the Film Boards, which Chas. Pettijohn requested to stand up so that exhibitors could have a look at the girls who were a part of the Arbitration plan.

THESE girls looked sweet enough to be the wives of fine men. There's a compliment, "fine men"; and a compliment, "sweet girls," even though there is going to be an International Congress in Vienna for Tyrannized Husbands.

Hal Roach should present Chas. Chase in a comedy entitled, "The Tyranny of Wives," or "The weaker Male Sex." Showing the Congress at Vienna, and how husbands are tyrannized. Since I am not charging for the idea, I'll let the scenario department enlarge on the suggestion.

Tex Rickard is Sure Dempsey Will Return

Add Tex Rickard to the growing list of those who believe that Jack Dempsey, once the king of the heavyweights again aspires to his old throne. The master of Madison Square Garden, who accepted Dempsey's retirement after his second defeat by Gene Tunney as final and has steadily maintained since that the old Manassa Mauler had fought for the last time, roused himself to-day in Miami Beach, Florida, where he is spending a short vacation, to tell the Associated Press he feels sure Dempsey will box again.

"The rumor that Dempsey will return to the ring has a good foundation despite his present shyness in regard to future bouts," Rickard said in his telegram. "He really wants to return to the ring. When a good young man comes along in the Winter campaign, you will find Jack ready to

prance through the ropes again. He will be a big card, too. I am sure the ex-champ will again don the gloves."

Although the comeback campaign of Luis Angel Firpo, shaggy-haired Argentine who lost the greatest of modern ring battles to Dempsey in 1923, already has reached the stage where he is negotiating for bouts with Jack Renault and Roberto Roberti in Buenos Aires, Tex still is not sure that the South American's intentions are serious.

British & Dominion Films Now With World Wide

The recent visit of W. Henderson-Cleland, Chairman of the British and Dominion Films Corp., and a well-known financial power in England has terminated in a deal between World Wide Pictures, Inc., and British and Dominion Films.

The importance of the linking up of British and Dominion Films with World Wide Pictures can be gauged by the progressive spirit the newly acquired unit is displaying in the acquisition of Marshall Neilan as a director.

In addition this company has the producing co-operation of both Herbert and Charles Wilcox, well-known English producers, who have been keeping time with film developments, along the lines of an establishment of a British Film Industry, for years.

Marshall Neilan will produce two pictures in America. The stories will be American, likewise the players, author, etc., the British angle will be the finance.

Included in the series of pictures which British and Dominion Films Corp. Ltd., will produce and which World Wide Pictures Inc. will distribute in the U. S. and Canada will be the Willkie Collins' masterpiece, "The Woman in White," starring Blanche Sweet, and Sir Hall Caine's world-famous novel, "The Bondman," starring Norman Kerry. Both are "photoplays made where the story's laid." "The Bondman" is enhanced by the eerie scenic beauty of the mountainous Isle of Man, whilst the beautifully photographed fog-mellowed landscape of rural England adds much to the feeling of mystery which is the theme of "The Woman in White." Herbert Wilcox directed both productions.

The deal was closed by Charles Wilcox, following negotiations participated in by J. D. Williams, Alexander S. Aronson and Joseph S. Skirball for World Wide, and W. Henderson-Cleland, and Herbert Wilcox of British Dominions who returned to London last week.

The company is also intending to build a sound studio in England, completed early in Spring.

Showman's Tabernacle to a Showman

KEITH MEMORIAL THEATRE OPENS IN BOSTON—DREAM OF E. F. ALBEE FULFILLED — MEMORIAL TO B. F. KEITH ARTISTIC ACHIEVEMENT

THE NEW B. F. KEITH MEMORIAL THEATRE opened its doors to the public October 29th, with fitting inaugural ceremony in tribute to the founder of the American institution of vaudeville. Public officials, university professors, clergymen of all denominations, artists, financiers and theatrical men of all branches of the show business helped to officiate or mingled with the audience of about 4,000 Bostonians who gathered to witness the premiere performance of the newest "perfect playhouse," which the Keith-Albee-Orpheum Circuit, erected and dedicated in honor of the late Benjamin Franklin Keith, founder of vaudeville and creator of the continuous type of performance.

Among the distinguished guests and celebrants were Governor Alvin T. Fuller of Massachusetts, Mayor M. E. Nichols of Boston and members of the faculties of Harvard, Boston College, Massachusetts Institute of Technology; David Sarnoff, vice-president and general manager of the Radio Corporation; Joseph P. Kennedy, Chairman of the Board of Keith-Albee-Orpheum; George M. Cohan, playwright, manager, actor and composer, who began his career as a song and dance artist in the employ of Keith and Albee; Raymond Hitchcock; Will Cressy and Maggie Cline, perennial veterans of old time "variety" and modern vaudeville, Hon. and Mrs. John F. Fitzgerald, J. P. Kennedy, Charles H. Innes, Supt. Michael J. Crowley, Deputy Supt. Thomas Good, Mayor Malcolm Nichols, Captain Matthew Daley, Charles Cole, Judge Charles S. Sullivan, Mr. and Mrs. Robert Stone, Mrs. O. L. Stone, John P. Feeney, Hon. and Mrs. James M. Curley, Hon. James Donovan, Judge Corbett, Mr. Richard S. Teeling, Mr. and Mrs. Joseph H. O'Connell, Eddie Dunn (Boston Post), Cliff Carberry (Boston Post), Mr. and Mrs. Robert Fisher, Col. William J. Blake, Wallace B. Donham, Dean, Harvard University; Mr. and Mrs. Neal O'Hara, Mr. Joseph W. Powell, Col. Foote, Congressman Elect John McCormick, and many others who have witnessed and risen with the development of the major circuits founded and christened 45 years ago in a little old frame store-show in this very same Washington Street, Boston, in which the new cathedral of amusement is now opened.



E. F. ALBEE

There were also in the audience—J. J. Murdock, F. F. Proctor, Maurice Goodman, Pat Casey, Marcus Heiman, Milton Aborn, Frank Tate, Edwin G. Lauder, Jr., heads of Organized Labor and of the National Vaudeville Artists, and many others long associated with vaudeville who reflected on the contrast from the first Keith "theatre" called "The Gaiety Musee" where vaudeville was born in 1883. But there were many more in this audience who remember the sensational opening in 1894 of the B. F. Keith Theatre which, costing the then amazing sum of \$600,000 was acclaimed as the most costly as well as perfect playhouse that the world had known.

On Site of Boston Theatre.

The new B. F. Keith Memorial rises in all its glory next door to its long famous predecessor. Further historic and sentimental interest inhere in the new Keith Memorial because it stands on the exact site of the time-honored old Boston Theatre which for most of the 19th century was the shrine of all that was great in music and the drama. For these and many other causes, Boston and all New England made carnival of this opening of their temple of entertainment and throughout the day and far into the night, after the performance was over, Washington Street was jammed with sightseers, many of

whom were unable to gain admission to the performance itself by reason of the over-demand for tickets.

Theatre Represents \$5,000,000

The total cost of the new B. F. Keith Memorial Theatre—land, structure, equipment and decoration—approximates \$5,000,000. President E. F. Albee who has devoted his entire time for more than a year to the personal supervision of all the details of this playhouse and the architects and construction engineers associated with him in its building and equipment, look upon it as the outstanding example of the flawless modern theatre. Every proved device of modern science for safety, hygiene, ventilation, temperature, comfort and luxury for audiences, artists and employees, has been utilized in this modern masterpiece. In addition to its lavish adornment with period furniture, fine tapestry, costly ceramics and bronzes, glass and marble of the finest quality, a number of the most famous masterpieces by the great masters, adorn the walls of its Grand Memorial Gallery and loggias.

Founder's Week

The entire ceremonial was underlined with an optimistic note for the future October 29th, 1928—selected for the inaugural of the B. F. Keith Memorial Theatre, erected as a monument to the memory of the founder

of vaudeville, B. F. Keith, and observed through the entire nation as "Founder's Week" by a coincidence becomes an epochal date in the amusement industry, as major vaudeville this past week saw the New Era, launched so effectively by Joseph P. Kennedy, J. J. Ford and the K-A-O organization this season, blossom into a reality through the recent introduction of David Sarnoff, vice-president and general manager of Radio as Chairman of the Board and the formation of a colossal new company, Radio-Keith-Orpheum with the result that the Keith-Albee-Orpheum theatres are today in a more formidable position than is enjoyed by any chain of houses in the country with up-to-date and advanced methods of direction.

This new giant of the amusement industry, which marks the debut of the Radio Corporation of America into the theatrical branch of Amusement. Through R.C.A. Photophone and the National Broadcasting Company, two of its subsidiaries, the technical and financial resources of R.C.A. which is a close ally of the General Electric Company and the Westinghouse Electric and Manufacturing Company, are joined with the vast resources of the Keith-Albee-Orpheum Corporation and the FBO Productions, Inc., producers of deluxe photoplays and superfeatures.

In one institution therefore it was observed by many that the name Keith and major vaudeville today becomes allied with radio, motion pictures in action and sound, and television in a circuit and organization that encompasses the world.

"The Aristocracy of Democracy"

BY THE TIME we are on your desk Governor Al. Smith will be doing a home-run for Washington as President of the United States.

I hope that he makes it; and that our congratulations can be directed to President "Al" Smith in our following issue.

"Al" sounds familiar, friendly, sociable, democratic as "Teddy."

"Teddy" Roosevelt was "America" typified in "Democracy;" and from "Teddy" to "Al Smith" there does not appear to have been another "America" born to be a President.

The "Blue-Bloods" can cite tradition, culture, the Aristocracy of Family, but if anywhere in the world there should be an Aristocracy of Democracy it is in the United States, which advises each son born of its soil that he may one day become President of the United States, providing he has the stuff of which Presidents are made.

Living in Canada, it is probably none of my business whom the people of the United States elect as President. I acknowledge that it is none of my business (if you care to argue the point) anymore than it is the business of a U. S. citizen to question the unmarried state of H.R.H. The Prince of Wales.

But aside from the business angle, is "being your brother's keeper" limited by a geographical border, a difference of physical coloring, features, speech, or country?

This is the age of Internationalism, the age of a League of Nations, where every Nation is aspiring subconsciously to be a Brother Nation's Keeper. Why even our Film Industry is becoming impregnated with this International spirit; and has brought forth a lusty son in World-Wide Pictures as a British child, whose foster parent shall be the United States.

Now what is the relationship between the Film Industry and the Presidential nominee,



GOV. "AL" SMITH

Governor "Al" Smith of New York?

Governor "Al" Smith happens to be a friend of the World of Showmanship, he has publicly declared himself as such; and by such a declaration has won my friendship, for I like our Showmen, our Showmanship, and I love our friends.

After perusing, in various articles by Republican Interests, the Press, the literati, objections to Governor "Al" Smith, from a Presidential standpoint, I find that had Governor "Al" Smith been born in a Methodist Cradle most of the objections would

not have been discovered, but since the Constitution of the United States has made no sectarian restrictions in regard to Presidents, why pick on Governor "Al" Smith for a precedent by which to establish non-Protestants as Presidents objectionable?

So here's to you "Al," derivative of "King Hal," "It matters not so long as "Al" rhymes with "Pal;" and signifies like "King Cole," a "merry old soul."

Living so close to the United States, it will be a merry inspiration to tune in; and hear the President of the United States laugh. Something must be wrong with my Radio, for it's a long time since Washington has been merry.

I imagine that Governor "Al" Smith is a good laugh. I know that he is a thoroughbred fighter, now a good laugh and a good fighter should make a good politician; and a good politician should make a very good Statesman; and a very good Statesman should make the best kind of a President.

Good Luck "Al," excuse the familiarity, but that comes from belonging to the Aristocracy of Democracy!

—RAY LEWIS.

World Wide Pictures Incorporated Close Deal With U.F.A.

American Distribution Covers Unsold Territory in U. S. and All of Canada — More Internationalism of Film Interests

ONE of the most important production events of the Motion Picture year was consummated in New York this week.

An increased supply of unusual stories for American theatres and a closer bond between the industries on both sides of the Atlantic are seen as a result of the contract for the distribution in the unsold territory of the United States and all of Canada, of UFA productions by World Wide Pictures, Inc., as announced today following lengthy negotiations between Kurt Hubert, director of the big German company, F. Wynne Jones, its American representative, and Alexander S. Aronson, J. D. Williams and Joseph S. Skirboll of World Wide.

This complete North American distribution coverage means that all of the product of the great UFA Studios at Berlin, the largest and most important on the continent of Europe, will be available to the public of this country.

That UFA is, artistically and commercially, one of the giants of the World's Industry is evidenced by its present position and accomplishments. And this opening of the North American market, the richest theatre area on earth, will prove an incentive to the production of even better UFA pictures made especially to appeal to our vast cosmopolitan audience.

Always a leader, UFA represents Germany's genius for the development of talent. Its pictures and personnel have made history. Such works as "Variety," "Passion," "The Last Laugh," directors such as Fritz Lang, Lubitsch, Murnau, Joe May; stars — Emil Jannings, Pola Negri, Camilla Horn, Jenny Jugo, Willie Fritch, Lya de Putti, Dita Parlo, have been developed. Throughout the years UFA has marched in the van of the industry.

But it is in his Company's artistic

achievements and conditions that Mr. Hubert is most interested. "An important business accomplishment, yes," he says, "but more important is the opportunity this contract gives us to better serve a new, great, and intelligent public. UFA is already a successful business organization. Besides our Studios, we have one hundred and thirty theatres in central Europe, one hundred and fourteen in Germany alone. We already have distribution throughout the remainder of the world, but our ambition has always

been to show our pictures to Americans. We welcome the opportunity this alliance of World Wide and UFA will give us, and shall do our best to make pictures that will please."

Three Big Tiffany-Stahl's Embassy, New York

"The Cavalier," "Marriage By Contract" and "The Toilers" recently reviewed in The Digest, following a pre-view showing at the Tivoli, Toronto, are booked for Loews Embassy Theatre, New York, at \$2.00 top.

The Embassy has been the home of Metro-Goldwyn-Mayer's finest productions; and that the three Tiffany-Stahl features are booked to follow such Class A showings, is rather concrete evidence that this company is rapidly climbing to the top.

Incidentally George Jessel in Tiffany-Stahl's synchronized "Ghetto," is going to create a little Jessel film history on his own. Jessel will be heard in about seven songs throughout the production of "Ghetto."

DIX AT LIMERICK DESTROYED BY FIRE

The Dix motion picture theatre at Limerick, Sask., was one of the buildings and contents destroyed in a fire which swept a portion of the business section of the town and did damage of \$30,000. The fire started in a cafe adjoining the theatre.

ROLL TICKET SPECIAL

We have just completed arrangements, whereby, by contracting for a large quantity of special printed roll tickets on one order, we can offer any exhibitor in Canada a very attractive price on tickets carrying the name of his Theatre thereon.

Due to lack of space, we cannot print the schedule here but if you will drop us a line we will mail you a folder giving the special low price on quantities ranging from twelve rolls up to five hundred rolls or over.

These tickets will be the usual 2,000 to a roll, consecutively numbered, choice of ten colors, any price admission you want, with your Theatre name on the back. This offer is only good until Nov. 15th, after which time orders for special tickets will be filled at the usual prices. Therefore, let us hear from you at once. Do it now!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Round About the Studios

Junior Coghlan has the best opportunities of his career in "Marked Money," and West Coast preview reports state that the youngster scores in every scene of this Pathe feature release for November 11th. Featured with Junior are George Duryea, Tom Kennedy and Virginia Bradford. George Drumgold and Sanford Hewitt adapted Howard J. Green's original story which was directed by Spencer Bennet, of Pathe serial fame.

"Masquerade" is the new and final title of the D. W. Griffith production formerly called "The Love Song." This is the film, just completed, in which William Boyd, Jetta Goudal, and Lupe Velez appear.

"A Man's Man," the stage play by Patrick Kearney, has been selected by the Metro-Goldwyn-Mayer officials as the William Haines starring vehicle to follow "Excess Baggage." James Cruze, who directed "Excess Baggage," an adaptation of John McGowan's stage play of vaudeville life, also will direct Haines in "A Man's Man." Photography will begin at once on the new picture in which Haines will play a sympathetically human role which often borders upon the tragic.

Universal has purchased for the use of Laura La Plante, Adela Rogers St. John's novel, "The Haunted Lady." It is being adapted and placed in continuity form by Paul Schofield.

Mitchell Leisen, art director for Cecil B. DeMille for eight years, is now in New York on a vacation. When DeMille goes to the Metro-Goldwyn-Mayer studio in the near future to make his first picture for that company, Leisen will accompany him, as will Jeanie MacPherson, Ann Bauchens, film cutter at the DeMille Studios for 11 years; Bessie McGaffy, research expert; Roy Burns, property man; and Peverell Marley, cameraman.

Sylvia Thalberg and Frank Butler have been assigned the preparation of "The Five O'Clock Girl" for the screen. This film, adapted from last year's Broadway musical success, will be Marion Davies starring vehicle.

"Sorrell and Son," Herbert Brenon's first United Artists picture, had its London premiere this week at the New Gallery Kinema. It broke the first week house record established by Charlie Chaplin in "The Circus."

Helen Parrish, aged five, plays the role of Vera, the girl friend in Pathe's "Smitty" comedies, inspired by Berndt's Chicago Tribune comic strip. Helen, whose screen experience includes roles in Harold Lloyd's "Speedy," Babe Ruth's "Babe Comes Home," Mack Sennett and "Our Gang" comedies, carries an important part of the action in the third "Smitty" comedy, "Camping Out."

George Davis and Fred Spencer, who made such a hit as a team in the Educational-Mermaid Comedy, "Stage Frights," have been teamed again in another two-reeler which will go into production shortly at the Educational Studios. Ella McKenzie, the funny, fat girl who has been in other Educational Comedies and most recently was in "Making Whoopee," a Tuxedo laughmaker, will have the leading feminine role.

Gladys McConnell and Hugh Allan, the leads of the recently completed Pathe-serial, "The Tiger's Shadow," are to be teamed again in "The Fire Detective" going into immediate production. Leo Maloney, well-known Western hero, will play a prominent role in the ten-chapter production to be directed by Spencer Bennet and Thomas Storey from the story by Frank Leon Smith.

A new Hal Roach comedy for Metro-Goldwyn-Mayer, as yet untitled, is in preparation for the world's greatest comic team, Stan Laurel and Oliver Hardy. This comedy will have as its theme, the skyscraper, and you can imagine the funny and thrilling situations it will contain with these inimitable boys. Mr. McCarey, supervisor of Hal Roach Metro-Goldwyn-Mayer comedies, is bending every effort to make this even funnier than their past efforts, if such a thing is possible.



"Some Mail," Norma Shearer, popular Metro-Goldwyn-Mayer star, will next be seen in "The Little Angel," directed by Monta Bell.

Dorothy Devore, Educational's star comedienne, has returned to the studio to resume work after a forced lay-off of nearly two months due to a painful injury to the fingers of her left hand. She is already in front of the camera on her second starring comedy in the series of six she is making this season for Educational. Her first picture on the program, "Companionate Service," which was completed shortly after her return from Europe, proved unusually successful. Charles Lamont is directing the new laugh picture.

Jack Luden, Paramount contract player, today was added to the cast of "The Wolf of Wall Street," George Bancroft's current starring picture. Luden joins a cast in support of Bancroft which includes Nancy Carroll, Baclanova, Paul Lukas, Lane Chandler, Paul Guertzman and Brandon Hurst. Rowland V. Lee is directing. The story and screen play are by Doris Anderson.

The title under which will be released the latest of the series of All Star comedies which Hal Roach is producing for Metro-Goldwyn-Mayer is "A Pair of Tights." Sounds like a Scotch story but the wire from the coast conveying the title information does not verify this supposition. Marion Byron and Max Davidson are featured in the cast.

In connection with advance publicity on Norma Talmadge's "The Woman Disputed," which comes to the Rivoli after "The Wedding March," the song "Woman Disputed I Love You," by Edward Grossman and Ted Ward, was sung over radio stations WHN, WRNY, WOV, and WGBS in New York City this week.

Paul Poiret, famous master of the art of milady's dress, is interviewed pictorially in a Parisian fashion novelty presented in Pathe Review No. 45. Advance tips on the new fashions are attractively pictured and offer the exhibitor a chance to feature this little subject on his program. Paul Jones of the Pathe Paris staff produced the picture which Maxim Dely filmed.



Fred Niblo, director, and Joan Crawford, between scenes of "A Dream of Love," Miss Crawford's next for Metro-Goldwyn-Mayer.

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"THE COP"
starring William Boyd
"POWER"
starring William Boyd
"LOVE OVER NIGHT"
starring Rod La Rocque
"CRAIG'S WIFE"
with Irene Rich and Warner Baxter
"CAPTAIN SWAGGER"
starring Rod La Rocque with Sue Carol
"FORBIDDEN LOVE"
starring Lili Damita
"ANNAPOLIS"
with John Mack Brown and Jeanette Loff
"SHOW FOLKS"
with Eddie Quillan, Lina Basquette,
Robert Armstrong
"CELEBRITY"
with Lina Basquette, Robert Armstrong,
Clyde Cook
"MARKED MONEY"
with Junior Coghlan, George Duryea,
Tom Kennedy
"SAL OF SINGAPORE"
starring Phyllis Haver with Alan Hale
and Fred Kohler

"NED McCOBB'S DAUGHTER"
with Irene Rich. From Sidney Howard's
Theatre Guild Hit.
"THE SPIELER"
with Alan Hale, Renee Adoree, Fred
Kohler, Clyde Cook
"THE OFFICE SCANDAL"
starring Phyllis Haver
"NOISY NEIGHBORS"
with Eddie Quillan and the world-
famous Quillan Family
"THE FLYING FOOL"
starring William Boyd
"LISTEN, BABY!"
from the Red Book Magazine Story by
Elsie Janis and Gene Markey
"THE LEATHERNECK"
starring William Boyd
"THE SHADY LADY"
starring Phyllis Haver, with Robert
Armstrong and Louis Wolheim
"THE GETAWAY"
with Jeanette Loff and Robert Armstrong
"HIGH VOLTAGE"
starring William Boyd
"SQUARE SHOULDERS"
with Junior Coghlan
"THE ELEVATOR GIRL"
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